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Usually the words *diesen Lohn*, which I rendered by "this requital," are understood to be the same as *die schöne Krone* in the following line. In the first place, I cannot see how to establish an agreement between these lines; how a man would naturally threefold more deserve the crown and yet be threefold more abashed by its possession,—unless he were threefold more morbid than Tasso actually is, though he certainly does not realize it.

Again, Tasso does not venture to make much of a concession, and is not showing much confidence in his own deserts, if he is willing to yield to none but such a man. And Antonio's answer: "*Bis dahin bleibstdu freilich ihrer wert*," loses all point, if this is assumed, unless we assume at the same time that he resorts to the bitterest kind of irony, a view not allowed by ll. 1399 and 1400, 1472-1474, and making the line the only ironical utterance from Antonio's mouth in the entire scene. It is also significant, that after this challenge of Tasso, Antonio urges not another word against the justice of the princely favor.

These considerations lead me to think that ll. 1339 and 1340 in a somewhat calmer mood merely repeat what had been said in the preceding lines:

1339 Man wüßte mich, das will ich nicht vermeiden;
Allein Verachtung hab' ich nicht verdient.

'I am willing to subject myself to any fair estimation: but scorn I have not merited.' And so I should see in *diesen Lohn*, l. 1332, the same as *Verachtung*, l. 1340; *Verachtung*, the requital which Tasso received at Antonio's hands. This interpretation does away with any awkward construction and appears to me quite in keeping with the context.

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DRYDEN AND SPEGHT'S CHAUCER.

O. SCHÖPKE, *Anglia*, ii, 314-353, iii, 35-68, has discussed with thoroughness and much critical insight into style, the relation of Dryden's versions of Chaucer's poems to their originals. This theme has also received more distinctively literary treatment from Professor Lounsbury, *Studies in Chaucer* iii, part vii.

In the present slight contribution my purpose is not to glean after these scholars, but to gather a little new grain.

I wish to show that Dryden was indebted to Chaucer's editor, Speght, and to indicate the extent of this indebtedness. It is the old story of Jeremiah and Baruch, of which Lowell was so fond. The seventeenth century modernizer has incorporated into his version, not only the inspired lines of Chaucer, but the uninspired notes of Speght; has indeed, in a few cases, preferred to be wrong with the scribe, to being right with the prophet.

In the following discussion I shall refer to the Speght *Folio* of 1598 (to the two later editions, 1602, 1687, I have had no access), to Francis Thynne's *Animadversions upon Speght's Edition*, 1599 (Chaucer Society, 2d. Ser. 13, 1876), and to the text of Dryden (Globe Edition, 1890). For obvious reasons I quote the text of Chaucer used by Dryden rather than the present critical readings. For convenience of reference, however, I employ the modern numbering of lines.

Of *The Knightes Tale*, 515-516, Speght's *Folio*, 3, 2, gives the following reading:—

"Noght comly like two lovers maladie of Hereos."

The three A. MSS. of the *Six-text* rightly read 'oonly' and 'Hereos'; the three B. ones 'comly' and 'Heres.' Speght's 'Hereos' was attacked by Thynne (*Animadversions*, 44), who preferred 'Heroes'; but 'comly' was unchallenged by the critic. The latter word certainly suggested Dryden's jaunty line *Palmon and Arcite*, i, 540):

"Unlike the trim of love and gay desire."

Dryden has been criticised by Lounsbury, iii, 174 for excessive elaboration of *The Knightes Tale* 706-710. It should be noted, however, that Speght and his printer Islip did much to make Chaucer's meaning unintelligible even to a careful reader; compare *Folio*, 4, 1:

"That shapen was my dearh (sic) erst my shert."

Speght explains this enigma in neither Glossary nor Notes. Can we wonder that Dryden avoided the line.

Folio, 6, 2, *The Knightes Tale* 1183, reads thus:

"The statue of Mars upon a cart stode
Armed and loked grim as he were wode

And over his head ther shinen two figures
Of sterres that ben cleped in scriptures
That one (Puella) hight, that other Rubeus "

Upon these lines Speght has this note:—

"Puella and Rubeus. The names of two figures in Geomancie representing two constellations in heaven, Puella signifieth Mars retrograde and Rubeus Mars direct."

Now turn to Dryden, *Palamon and Arcite* ii, 622-616:—

"The form of Mars high on a chariot stood
All sheathed in arms and gruffly looked the God
Two geomantic figures were displayed
Above his head, a warrior and a maid,
One when direct and one when retrograde."

How much of this is Chaucer, how much Speght?

Chaucer, *Folio*, 85, 2 (*The Nonne Preestes Tale*, 35) thus describes Chanticleer:—

"By nature he knew ech assencion
Of the equinoctial in the toun
For when degrees xv were assended
Than crew he, that it might not be amended."

Speght adds this annotation:—

"Fifteene degrees of the equinoctiall rise every equall hour: so that when fifteen degrees were ascended in the Horizon after midnight (for so he meaneth) then it is one of the clocke about the which time is the first cocke, as they call it."

Here is Dryden's version (*The Cock and Fox*, 47):—

"For when degress fifteen ascended right
By sure instinct he knew t'was one at night."

Dryden's own instinct in matters of the heavens seems to have been anything but sure, in spite of his vaunted skill in astrology. (Johnson's "Dryden," Arnold's Ed. *Lives of the Poets*, 1892, p. 171.) Whenever signs and constellations swim into his ken, he either invokes the aid of Speght (*Supra*); or is altogether wrong, as we shall see later.

Schoepke, *Anglia*, iii, 38 connects with the above "Cock and Fox" passage Dryden's rendering of *The Flower and the Leaf*, 54, "Three houres after twelve" by the line, "When Chanticleer the second watch had sung." This is not only happy but correct, three o'clock being the second cock crow. But I shall speak again of Dryden's treatment of Chaucer's hours.

Chaucer tells briefly the story of St. Kenelm, *Folio*, 86, 2 (*The Nonne Preestes Tale*, 290):—

"Lo in the life of Saint Kenelme we rede
That was Kenulphus sonne, the noble King
Of *Mereturike* how Kenelm mette a thing
A little er he were murdered on a day
His murder in this vision he say," etc.

Among Speght's Notes we find the following:—

"This Kenelmus King of the Mercians was innocently slaine by *his sister Quenda*, whereby he obtained the name of a martir"

Thynne, 59, 62, promptly took Speght to task for his reading and his note: '*Mereturike* should be *Mercenrike* and *his sister Quenda* should be *Quendrida*, as William of Malmsbury and Ingulphus have.' (Italics are mine here and elsewhere.) Dryden accepts Speght's note, but not his reading. If the *Quenda* remark was suppressed by Speght in the edition of 1602 (I have no means of determining this), Dryden's use of the *First Folio* would be established by his mention of that name. This view is strengthened by Dryden's 'Capaneus,' *Palamon and Arcite*, i, 76. In a note to his 1598 edition, Speght corrected the word of his text (3, 2), 'Campaneus' to 'Capaneus;' but after the criticism of Thynne, suppressed the note and allowed the incorrect reading to stand in the edition of 1602 (*Animadversions*, 43); upon this, however, I am not disposed to lay too much stress, as a classicist like Dryden might well be supposed to know the proper form of such a name. After this digression, let us return to "The Cock and the Fox" passage 360, which is interesting for other reasons than the above:—

"Kenelm, the son of Kenulph, Mercia's King
Whose holy life the legends loudly sing,
Warned in a dream, his murder *did fortel*
From point to point, as after it befel;

* * * * *

Nor was the fatal moment long delayed
By *Quenda* slain, he fell before his time
Made a young martyr by *his sister's* crime
The tale is told by *venerable Bede*
Which, at your better leisure, you may read.

It is to be hoped that no one even of abundant leisure will consult Dryden's source. The tale is not told by Bede. Let us not, however, impute this omission to a flaw in that scholar's omniscience; he had indeed the best of reasons for not telling the story of Kenelm. Bede

died in 735; Kenelm was murdered in 819.

I may be wrong, but I cannot dispossess my mind of the idea that Dryden has confused the verbs, 'to see' and 'to say' in his rendering of Chaucer's "His murder in this vision he say," "Warned in a dream, his murder did foretel." A more interesting misunderstanding, if such it be, occurs at the beginning of *The Nonne Preestes Tale*; compare l. 12 (*Folio* 85, 1):—

"Wel sooty was her boure and eke her hall."

If we believe that Dryden confounded Chaucer's 'sooty' with the 'sote' of Speght's Glossary—a mistake aided by black-letter—we understand what prompted his lines, *The Cock and the Fox*, 15:—

"Her parlour window stuck with herbes around
Of savoury smell."

But I do not wish to urge an explanation that may seem to many strained.

I turn now to a troublesome and much annotated passage. The *Folio* text of *The Nonne Preestes Tale* 367 ff., is as follows (87, 1):—

"When the moneth in which the world began
That hight March that God first made man
Was complete and passed were also
Sith Marche began, twenty days and two
Befill that Chaunticlere in all his pride
His seven wives walking him beside
Cast up his eye to the bright sunne
That in the signe of *Taurus* was yrunne
Fourty degrees and one and somewhat more
He knew by kinde and by non other lore
That it was *prime* and crew with a blisful steven
The sunne he saide is clombe up to heven
Fourty degrees and one and somewhat more ywis"

Speght appends this note:—

"This place is misprinted as well in misnaming of the signe, as the misreckening the degrees of the sun; for that the two and twenty of March is in *Aries*, and that but *eleven degrees or thereabouts*, and hath in all thirty degrees."

Thynne's comment upon Speght's reading and note (*Animadversions*, 59) is admirable and has been accepted by all later scholars. He shows that we must read 'thirty dayes and two' and 'twenty degrees and one,' and must reckon the time from the end and not from the beginning of March. The day of Chanticleer's mishap would be not March 22 but

May 2. Dryden follows Speght closely (*The Cock and the Fox*, 445 ff.):—

"'Twas now the month in which the world began
(If March beheld the first created man)
And since the vernal equinox, the sun
In *Aries* twelve degrees or more had run
When, casting up his eyes against the light
Both month and day and hour he measured right
And told more truly than the Ephemeris
For art may err, but nature cannot miss.
Thus numbering times and seasons in his breast,
His second crowing the third hour confessed."

As the vernal equinox marks the beginning of *Aries*, Dryden's time does not differ materially from Speght's in incorrectness; 'twelve' is substituted for 'eleven' simply for metrical reasons. Dryden's substitution of 'third hour' for 'prime' is singularly happy, if he means nine o'clock as the context seems to indicate. But the connection of 'second crowing' with this hour is not fortunate, since second cock-crow falls not at three hours from sunrise but from midnight, as Dryden elsewhere recognizes (compare *The Flower and the Leaf*, 24, cited *supra*). Dryden, *The Cock and the Fox*, 497, takes from Speght's Glossary the meaning, 'afternoon' for 'undern' (nine o'clock); but this mistake is made even by Chaucer scholars of to-day.

I have said that Dryden is at fault when he attempts, without the aid of Speght, to introduce astronomical terms. Notice his rendering of *The Knightes Tale*, 604 (*Folio* 3, 2); Chaucer here mentions concisely the time of Palamon's escape:—

"It befel that in the seventh yere in May
The third night, as olde bokes sayne."

This is Dryden's version (*Palamon and Ar-cite*, ii, 9):—

"But when the sixth revolving year was run
And May within the Twins received the sun,"

In point of fact the sun does not enter Gemini until May 12 (*The Astrolabe*), nine days after Chaucer's date. A very venial mistake this for a great poet; but certainly an impossible one for the merest tyro in Astrology.

Enough has been said to indicate Dryden's use of Speght's text and notes. I close with the words of Francis Thynne, p. 52:

"These things I colde dilate and prove by manye examples; but I cannott stande longe

uppon everye pointe as well for that I wolde not be tedious unto you, as for that leysure servethe me not thereunto."*

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(NOTE:—This translation is based on Karl Simrock's poetical translation into modern German and the literal prose version contained in Koegel's *Geschichte der deutschen Litteratur*. I have tried to make my translation as nearly literal as possible. It has been my aim to reproduce, if possible, by means of frequent alliteration and a kind of rhythmical prose, something of the rude vigor of the original).

* Since writing the above I have had access, in the Harvard Library, to Speght's *Second Folio of Chaucer* (1602) and to the Folio Edition of Dryden's *Fables* (1700), which contains the Chaucer text employed by the modernizer. A comparison of this last with the two editions of Speght proves that the *Fables* text was taken from the *Folio* of 1598 and is entirely independent of the *Folio* of 1602. A few passages from the three works will show this: *Knights Tale*, 220, 1589 (2, 1), *Fables* (570), "And therewith he blent and cried, ha;" Speght, 1602 (2, 1) "And therewith he blent and cried, ha, ha." *Knights Tale*, 388, S. 1598 (2, 2), *Fables* (574), "That ther nys water, erthe, fyre ne eyre:" S. 1602 (2, 2), "That ther nis water, earth, fire ne aire." K. T. 404, S. 1598 (3, 1), *Fables* (575), "A dronken man woten wel he hath an house;" S. 1602 (2, 2), "A dronken man wot wel he hath an house." K. T. 444, S. 1598 (3, 1), *Fables* (575), "The assen deed and cold;" S. 1602 (3, 1) "The ashen deed and cold." K. T. 590, S. 1598 (3, 2), *Fables* (578), "There was no man that Theseus hath der;" S. 1602 (3, 2), "That ther was man that Theseus durst der." K. T. 708, S. 1598 (4, 1), *Fables* (580), "That shapen was my dearh erst my shert;" S. 1602 (4, 1), *death*. K. T. 831, S. 1598 (4, 2), *Fables* (583), "As men hun tolde;" S. 1602 (4, 2), "As men hun tolde;" K. T. 843, S. 1598 (5, 1), *Fables* (583), "so hodosly;" S. 1602 (4, 2), "so hidiously." K. T. 913, S. 1598 (5, 1), *Fables* (584), "Of wemen for they wepen every in one;" S. 1602 (5, 1), "Of wemen for they weepen ever in one." K. T. 1121, S. 1598 (6, 1), *Fables* (588), "A romble and a shwow;" S. 1901 (6, 1), "A romble and a swough." K. T. 1264, S. 1598 (6, 2) *Fables* (591), "And some wold have a pruce shield, some a targe." But why go further. Ten examples prove the point as well as fifty.

"In the much discussed passage *Nonne Preestes Tale*, 366, Whan that the moneth in which the world began," etc., Speght adapted in 1602 *Folio* (82, 2) all readings proposed by Thynne; Dryden has, however, followed (*Fables*, 618) the reading of 1598 *Folio*, as he has its note (*supra*). In 1602 *Folio*, Speght has either suppressed or compressed into his "Vocabulary" the Annotations of 1598. We find in 1602 "Vocabulary" S. V. "Kenelme," "Kenelm was slaine by his sister, *Quendrida*." As we have seen, Dryden following 1598 *Folio* calls the murderess, *Quenda*; and employs the reading "Mereturike" (1598) instead of "Mercenrike" (1602).

I heard it said

That in battle-encounter both were met,
Between two hosts, Hildebrand and Hadubrand,
Father and son firm fastened their armor,
Got ready their gear, girded their swords,
The heroes, over their harness; to battle they hurried.
Then spake Hildebrand; hoarier-headed was he,
Willier and wiser; he warily asked
In words full few, who was his father
In the host of heroes,

. "Of what kin art thou come?"

Tell me only the one, the other I know:
I can in the kingdom all kindreds recount."
Hadubrand spake, Hildebrand's son:
This our aged men told me long ago,
Old and counsel-loving, living in earlier days,
My father is hight Hildebrand; I am hight Hadubrand.
Early he went eastward, escaped from Otacker's ire
With Dietrich hither and many a hero.
He left in the land his young wife lamenting,
A bride in her bower with an unwaxed bairn;
Heirless that folk when eastward he fared.
But daring deeds for Dietrich he wrought,
My father in the fight, of friends then forsaken.
And fierce toward Otacker flamed his wrath;
But ever to Dietrich truest and dearest of warriors,
He found before all the folk the fight he loved most.
Many brave men remembered him well.
I believe he is living no longer."
The All-Father knows in Heaven above
That never henceforth to fight shalt thou fare
With hero so close of kin"
Then he took from his arm the tight-circling ring,
Finished with Kaiser's gold, as the king gave it,
The hero-lord of Huns: "This in high favor I give thee."
Hadubrand spake, Hildebrand's son:
With the spear should men take spoil,
Point against point; thou appearest, aged Hun,
All too cunning; for me thou cajolest
Poorly with words; with point thou wilt pierce me.
To old age art thou come, yet ever deceitful.
But soothly to me said the sea-farers
West-bound over Wendel-sea, that war took him off.
Dead is Hildebrand, son of Heribrand."
Hildebrand spake, Heribrand's son:
"Plainly I see in thy sword and spear
That happily thou hast a good lord at home;
Thou art not forced to fare forth from this land. . . .
Alas! God of might! a miserable fate is mine!
For sixty summers and winters I wandered about,
And ever went I to the folk's war-throng;
Yet surely none of the cities saw death strike me down.
Nor shall I see my own child kill me with sword,
Lay me low with the lance, or I his life shall take,
Yet easily now thou mayest, if thou the might hast,
From so worthy a man the war-weapons win,
Bear off the booty if thou be'st the better.
Yet most craven of East-folk must men call him
Who refuses thee fight, now thou art fain for it,
The hand-to-hand conflict: This encounter decides
Which of us must now make gift of mail-coat,
Or bear from the battle both of the byrnies."
Then swiftly sprung the ash-spears together